

MUSIC - UNIVERSITY OF TORONTO



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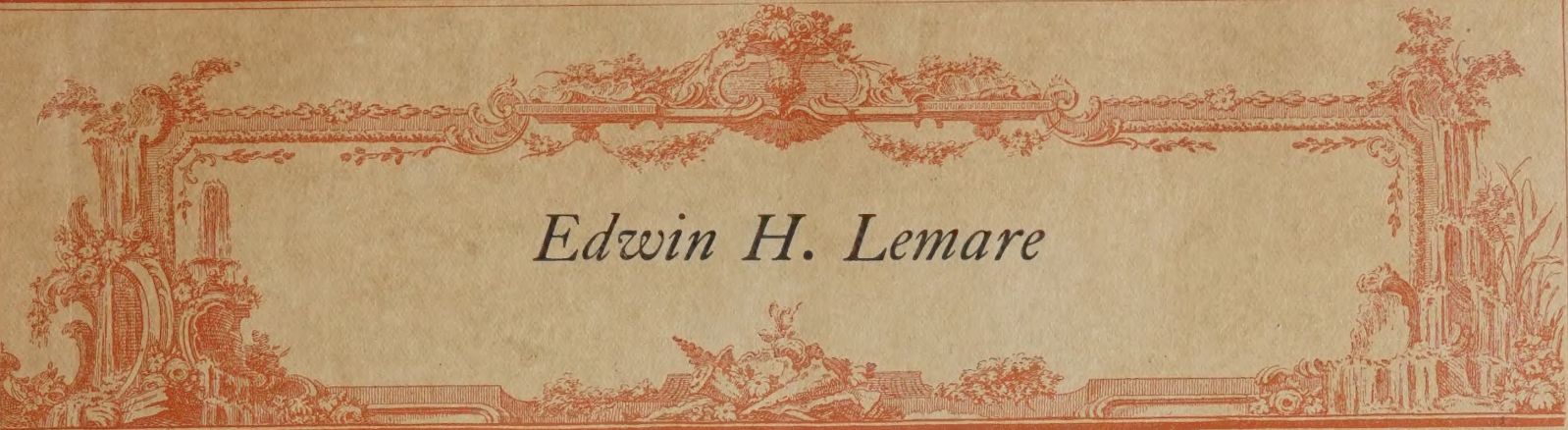
Wagner, Richard
[Tristan und Isolde.
Selections; arr.]
Vorspiel und Isoldens
Liebestod

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MRS. W. E. BENNETT



Edwin H. Lemare

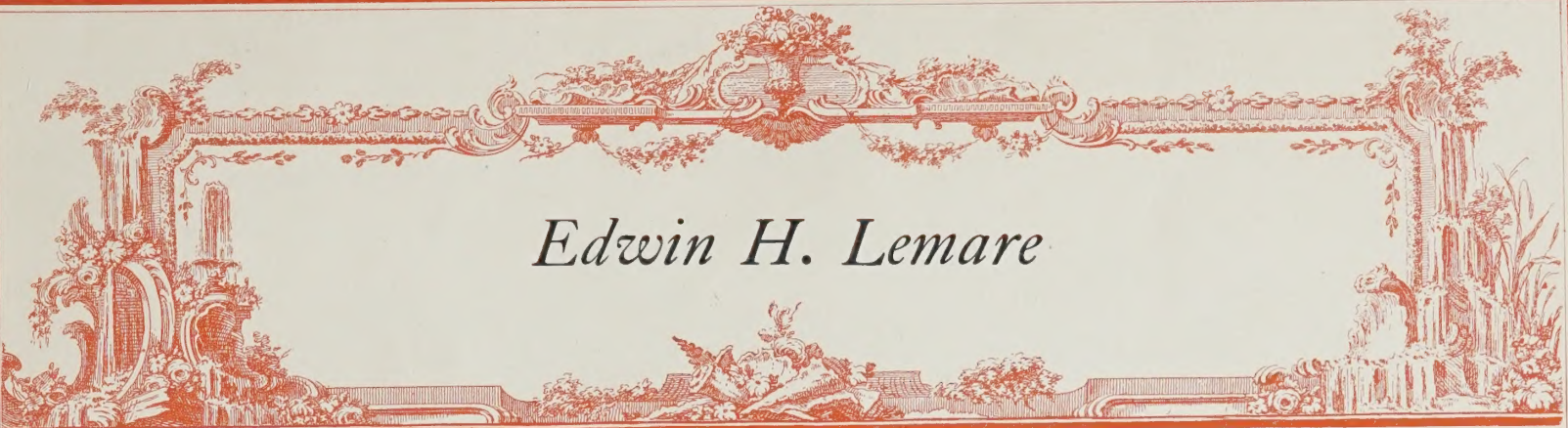
Transcriptions for the Organ

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WAGNER, RICHARD. Vorspiel und Isoldens Liebestod (from the Opera "Tristan und Isolde")	1.25

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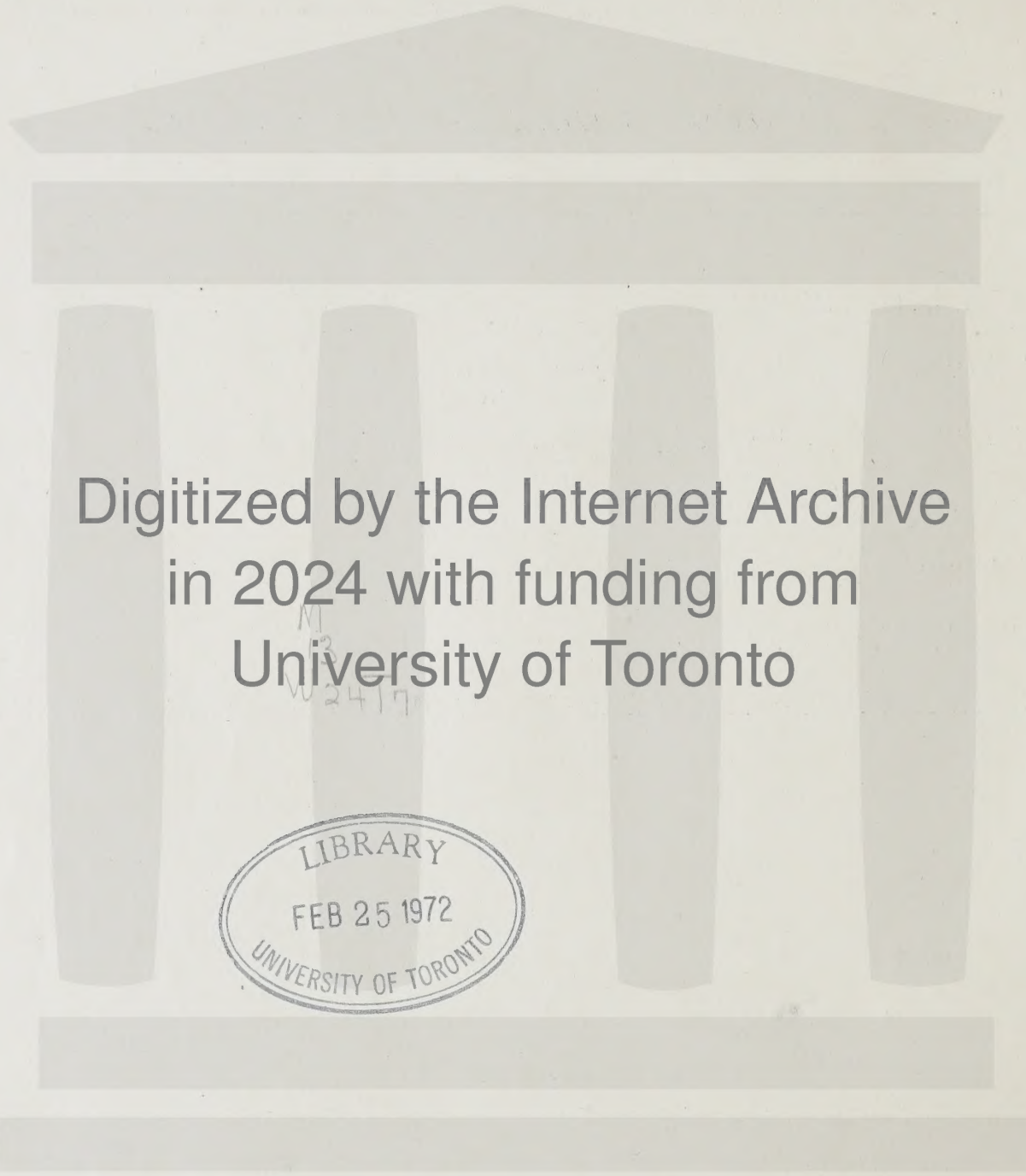
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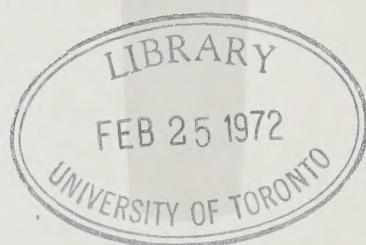
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- IV. Solo: (Reeds *fff*)
 III. Swell: (Liedlich & Oboe 8')
 II. Great: (no stops) - III
 I. Choir: (Strings 8', Trem.)
 Pedal: (soft 16') - III

Vorspiel und Isoldens Liebestod

Tristan und Isolde

Langsam und schmachkend

Lento e languido

Transcribed for the Organ by
 Edwin H. Lemare

Manuals

Pedal

Note. The thumb-mark \times , when placed *over* the note, indicates right thumb; when placed *under* the note, the left thumb is to be used.

(add Celeste 8' Lieblich 8'
V. H. & Trem. to Sw.; Oboe in)

sf *W. Wind* *III* *Strings* *più f* *p* *I* *Cello* *III* (add Wald-)

pp *Strings* *I*

II *Flöte 8' to Gt.; Sw. to Gt. in)* *II* *2 5 5 4 3 4* *4 3* *poco rall.* *III* *cresc.*

f *dim.* *p*

a tempo *f* *riten.* *dolce* *III* *dim.* *p cresc.*

Belebend
Animando

a tempo dolce

molto cresc. *ff rit.* *dim. W. Wind.* *p* *p*

sf *cresc.* *sf* *sf* (add Sw. to Gt.)

cresc. *cresc.* (add Flute 4') (Flute in; add Diap. 8')

III
II
III

f *più f*

This system contains three staves. The top staff (labeled III) features a melodic line with slurs and accents, starting with a forte (*f*) dynamic and increasing to *più f* (stronger forte). The middle staff (labeled II) has a rhythmic accompaniment with slurs and accents, marked with 'x' symbols. The bottom staff (labeled III) provides a bass line with slurs and accents.

ff *meno f* *espress.*

I (Full with Trem.) - III

This system contains three staves. The top staff (labeled III) has a melodic line with slurs and accents, marked with a fortissimo (*ff*) dynamic, then *meno f* (less forte), and *espress.* (expressive). The middle staff (labeled II) has a rhythmic accompaniment with slurs and accents. The bottom staff (labeled III) has a bass line with slurs and accents. A bracketed section labeled "I (Full with Trem.) - III" spans the first two staves.

III
II
I

sempre *più f* *marcato*

(add to Gt.) II III

This system contains three staves. The top staff (labeled III) has a melodic line with slurs and accents, marked with a fortissimo (*f*) dynamic, then *più f* (stronger forte), and *marcato* (marked). The middle staff (labeled II) has a rhythmic accompaniment with slurs and accents, marked with a fortissimo (*f*) dynamic. The bottom staff (labeled I) has a bass line with slurs and accents. A bracketed section labeled "I (Full with Trem.) - III" spans the first two staves. A section labeled "(add to Gt.)" is marked on the middle staff.



8

III

5

I-III 3

f

II

III

8

8



8

I

6

più f

5

più f

II

III (add to Full Sw.)

8



III

ff

II

sempre f

sf

sf

sf

IV

8

First system of musical notation. The top staff features a melodic line with slurs and accents. The middle staff has a piano accompaniment with a forte (*sf*) dynamic and a crescendo hairpin. A bracket above the middle staff indicates "(add to Full Gt.)". The bottom staff provides a bass line. Roman numeral "II" is placed above the middle staff.

Second system of musical notation. The top staff continues the melodic line. The middle staff has a piano accompaniment with a *p* dynamic and a crescendo hairpin. The bottom staff has a bass line. Roman numeral "II" is placed above the middle staff.

Third system of musical notation. The top staff continues the melodic line. The middle staff has a piano accompaniment with a *ff* dynamic and a crescendo hairpin. The bottom staff has a bass line.

Fourth system of musical notation. The top staff features a melodic line with a *fff* dynamic and a *molto dim.* hairpin. The middle staff has a piano accompaniment with a *pp* dynamic and a *espress.* marking. The bottom staff has a bass line. Roman numeral "III" is placed above the middle staff. The system concludes with the instruction "il tempo poco a poco riten." and a *pp* dynamic. A note in parentheses indicates "(Viol. d'Orchestre & 8' String-I stops & Trem.)".

(no stops)-III (Lieblich & Oboe 8^{va})

II

Wood-Wind

I

II

II

espress.

W. Wind

I

II

p

cresc.

p

II

First system of musical notation. The upper staff (treble clef) contains a melodic line with slurs and dynamic markings *p* and *cresc.*. The lower staff (bass clef) contains a bass line. The system is divided into measures with various articulations and slurs.

Second system of musical notation. The upper staff (treble clef) includes the instruction "II (Wald-Flöte 8; uncoupled)" and dynamic markings *p* and *cresc.*. The lower staff (bass clef) includes the instruction "(uncoupled)". The system is divided into measures with various articulations and slurs.

Third system of musical notation. The upper staff (treble clef) includes the instruction "(prepare Ch. Clar. 8') uncoupled". The lower staff (bass clef) includes the instruction "(prepare Sw. Celeste 8' Lieblich 8' V. H. & Trem.)". The system is divided into measures with various articulations and slurs.

Isolden's Liebestod
 Sehr mässig beginnend (cominciando molto moderato)

The musical score is written for piano, strings, woodwinds, and arpa. It consists of four systems of staves.

System 1: The piano part (I and II) features a melody in the right hand and a bass line in the left hand. The strings (III) play a rhythmic pattern. The woodwinds (I and II) enter with a melody. The arpa (I) plays a harmonic accompaniment.

System 2: The piano part continues with a more complex melody. The strings (III) play a rhythmic pattern. The woodwinds (I and II) continue their melody. The arpa (I) plays a harmonic accompaniment.

System 3: The piano part continues with a more complex melody. The strings (III) play a rhythmic pattern. The woodwinds (I and II) continue their melody. The arpa (I) plays a harmonic accompaniment.

System 4: The piano part continues with a more complex melody. The strings (III) play a rhythmic pattern. The woodwinds (I and II) continue their melody. The arpa (I) plays a harmonic accompaniment.

Instrumentation and Performance Instructions:

- Piano:** I (Clar. 8'), II (Corno), III (add Sw. to Gt.), IV (Gamba 8', Lieblich 8', Flûte 4' & Trem.)
- Strings:** III (Open Wood in)
- Arpa:** II, molto cresc.

The first system of the musical score for 'The Swan' from 'The Nutcracker'. It consists of three staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with slurs and fingerings (7, 6, 6, 6). The middle staff is in bass clef with a key signature of two flats, featuring a harmonic accompaniment with slurs and a fermata. The bottom staff is in bass clef with a key signature of two flats, featuring a simple harmonic accompaniment. The system concludes with a double bar line and a key signature change to three sharps (F#, C#, G#).

[illegible]

A musical score for a piano piece titled "The Rose Tree". The score is written for three staves: Treble, Middle, and Bass. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The piece is marked with a piano (*p*) dynamic. The Treble staff features a melody with a long, sweeping line across the first measure, followed by a series of eighth and sixteenth notes. The Middle staff contains a complex, rhythmic accompaniment with many triplets and sixteenth notes. The Bass staff provides a simple, steady accompaniment with a few notes in the first measure and a longer note in the second measure.

A musical score for a three-part setting of 'The Rose Tree'. The score is written for three staves: Treble (top), Treble (middle), and Bass (bottom). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. The middle staff includes triplets marked with a '3' and a slur. The bass staff provides a harmonic foundation with longer note values. The score is divided into measures by vertical bar lines, with a double bar line indicating the end of a section.

II

I

p

sempre legato

II

I

p

dolce

p

3

II

I

p

espress.

II

pp

pp

sempre legato

1 2 3 4

II

p

Sw 3

5 6 7 8

cresc.

Ch 2

9 10 11 12

III

pp

poco cresc.

Arpa
(soft 32)

dim.

III

p

pp

pp

I (Full with Trem.)

III

pp

pp

III

6

I

morendo

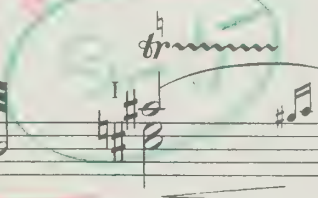
pp

cresc.



molto cresc.

tr



f

p

II Arpa

f

p

6

6

f

p

6

*On organs where the manuals are placed too close together, these chords may be found possible if played an octave lower.

First system of musical notation. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. It features a melodic line with eighth and sixteenth notes, including triplets and an 8-measure rest. The bottom staff is in bass clef with a key signature of three sharps and a 2/4 time signature, featuring a rhythmic accompaniment with eighth notes and triplets. A *cresc.* marking is present above the first measure of the bass staff.

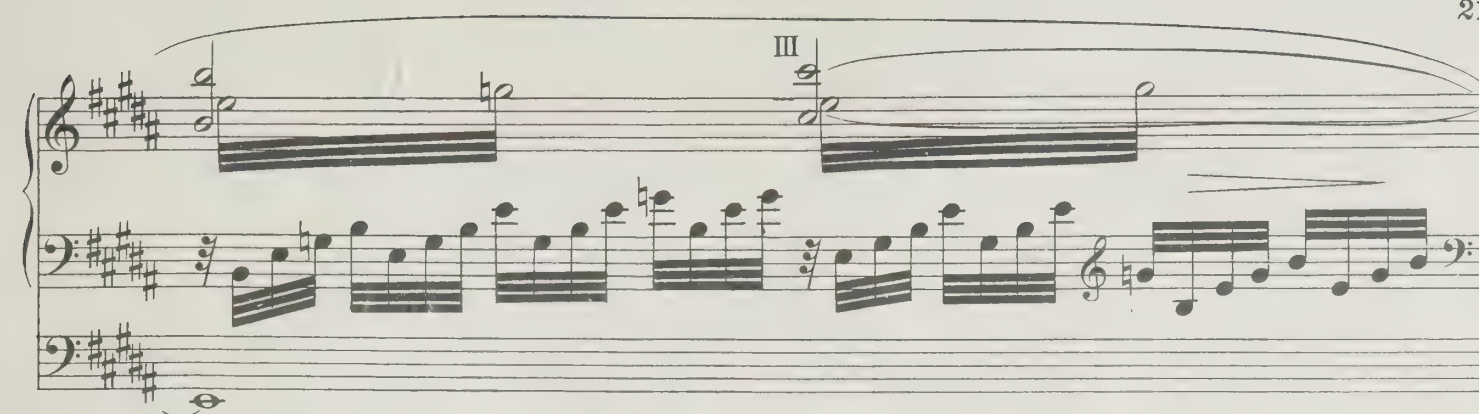
Second system of musical notation. The top staff continues the melodic line with eighth and sixteenth notes, including triplets and an 8-measure rest. The bottom staff continues the rhythmic accompaniment. A green circular stamp with the text "Sw4" is visible over the middle of the system. The text "(add to Full Sw.)" is written below the bass staff.

Third system of musical notation. The top staff features a melodic line with eighth and sixteenth notes, including triplets and an 8-measure rest. The bottom staff features a rhythmic accompaniment with eighth notes and triplets. A *cresc. molto* marking is present above the first measure of the bass staff, and a *ff* marking is present above the first measure of the treble staff.

Fourth system of musical notation. The top staff features a melodic line with eighth and sixteenth notes, including triplets and an 8-measure rest. The bottom staff features a rhythmic accompaniment with eighth notes and triplets. A *f* marking is present above the first measure of the treble staff. A red circle is drawn around the first measure of the bass staff.

Handwritten: *Sw 3*

Handwritten: *più p*



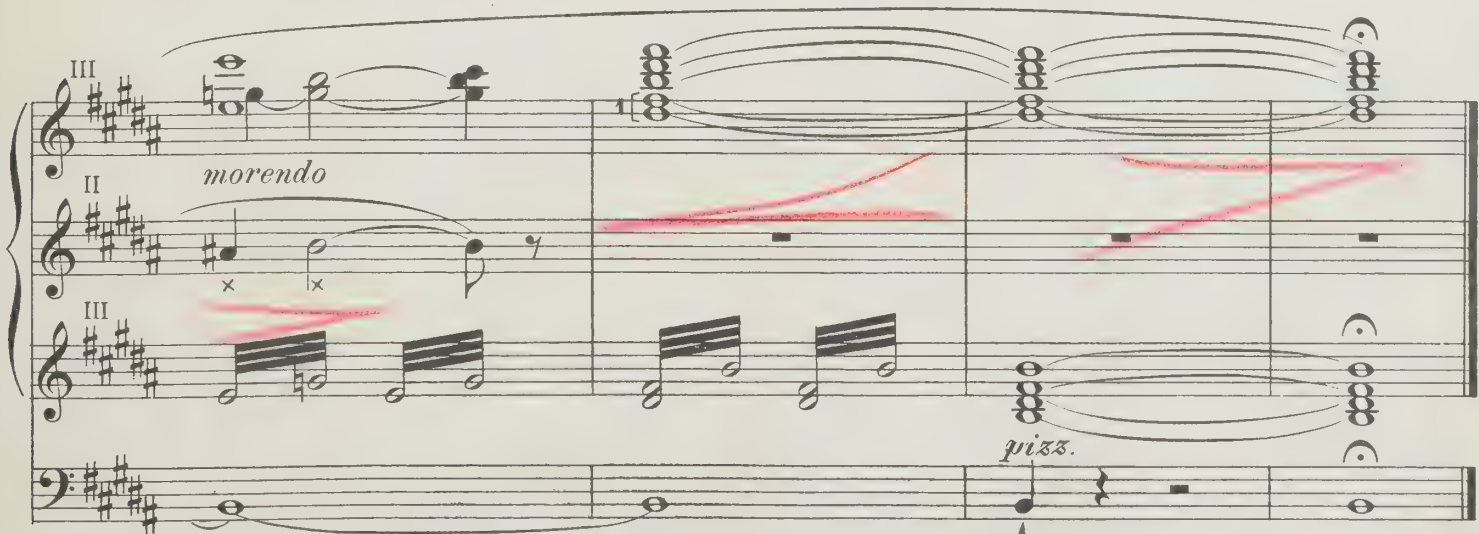
First system of musical notation. The treble clef staff contains a melodic line with a trill marked 'III' and a slur. The bass clef staff contains a complex rhythmic pattern with many sixteenth notes. The key signature has four sharps (F#, C#, G#, D#).



Second system of musical notation. The treble clef staff begins with the instruction *pp dolce* and contains a melodic line with a trill marked 'III' and a slur. The bass clef staff contains a complex rhythmic pattern with many sixteenth notes. The key signature has four sharps (F#, C#, G#, D#).



Third system of musical notation. The treble clef staff begins with the instruction *dim.* and contains a melodic line with a trill marked 'III' and a slur. The bass clef staff contains a complex rhythmic pattern with many sixteenth notes. The key signature has four sharps (F#, C#, G#, D#).



Fourth system of musical notation. The treble clef staff begins with the instruction *morendo* and contains a melodic line with a trill marked 'III' and a slur. The bass clef staff contains a complex rhythmic pattern with many sixteenth notes. The key signature has four sharps (F#, C#, G#, D#).



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M Wagner, Richard
13 [Tristan und Isolde.
W24T7 Selections; arr.]
Vorspiel und Isoldens
Liebestod

Music

